

# Abeng

## Abeng

A lyrical coming-of-age story and an essential retelling of the colonial history of Jamaica. Originally published in 1984, this critically acclaimed novel is the story of Clare Savage, a light-skinned, middle-class twelve-year-old growing up in Jamaica in the 1950s. As Clare tries to find her own identity and place in her culture, she carries the burden of her mixed heritage. There are the Maroons, who used the conch shell—the abeng—to pass messages as they fought against their English enslavers. And there is her white great-great-grandfather, Judge Savage, who committed a terrible act of violence on the eve of emancipation. In Clare's struggle to reconcile the conflicting legacies of her own personal lineage, esteemed Caribbean author Michelle Cliff dramatically confronts the cultural and psychological brutality inflicted upon the island and its people by colonialism.

## Radicalism and Social Change in Jamaica, 1960-1972

In August 1962, the island nation of Jamaica achieved independence from Great Britain. In this provocative social and political history of the first decade of independence, Obika Gray explores the impact of radical social movements on political change in Jamaica during a turbulent formative era. Led by a minority elite and a middle class of mixed racial origins, two parties, each with its associated workers' union, emerged to dominate the postcolonial political scene. Gray argues that party leaders, representing the dominant social class, felt vulnerable to attack and resorted to dictatorial measures to consolidate their power. These measures, domestic social crises, and the worldwide rise of Black Power and other Third World ideologies provoked persistent challenges to the established parties' political and moral authority. With students, radical intellectuals, and the militant urban poor in the vanguard, the protest movement took many forms. Rastafarian religious symbolism, rebel youth's cultural innovations, efforts to organize independent labor unions, and the intelligentsia's varied attempts to use mass media to reach broader audiences—all influenced the course of political events in this period. Grounding his tale in relevant theory, Gray persuasively contends that, despite its narrow social and geographical base of support, this urban protest movement succeeded in moving the major parties toward broader and more progressive agendas.

## The Difference Place Makes

Dr. Waters is one of a new breed of analysts for whom the interpenetration of politics, culture, and national development is key to a larger integration of social research. *Race, Class, and Political Symbols* is a remarkably cogent examination of the uses of Rastafarian symbols and reggae music in Jamaican electoral campaigns. The author describes and analyzes the way Jamaican politicians effectively employ improbable strategies for electoral success. She includes interviews with reggae musicians, Rastafarian leaders, government and party officials, and campaign managers. Jamaican democracy and politics are fused to its culture; hence campaign advertisements, reggae songs, party pamphlets, and other documents are part of the larger picture of Caribbean life and letters. This volume centers and comes to rest on the adoption of Rastafarian symbols in the context of Jamaica's democratic institutions, which are characterized by vigorous campaigning, electoral fraud, and gang violence. In recent national elections, such violence claimed the lives of hundreds of people. Significant issues are dealt with in this cultural setting: race differentials among Whites, Browns, and Blacks; the rise of anti-Cubanism; the Rastafarians' response to the use of their symbols; and the current status of Rastafarian ideological legitimacy.

## **Spaces and Places in Motion**

This volume describes the music and lore of Jamaica from the early 16th century through emancipation in 1838 to the mid-20th century. Olive Lewin explores the role of music in the lives of slaves and explores the life and beliefs of the Kumina cult queen, Imogene Queenie Kennedy.

## **Race, Class, and Political Symbols**

Literary Black Power in the Caribbean focuses on the Black Power movement in the anglophone Caribbean as represented and critically debated in literary texts, music and film. This volume is groundbreaking in its focus on the creative arts and artists in their evaluations of, and insights on, the relevance of the Black Power message across the region. The author takes a cultural studies approach to bring together the political with the aesthetic, enriching an already fertile debate on the era and the subject of Black Power in the Caribbean region. The chapters discuss various aspects of Black Power in the Caribbean: on the pages of journals and magazines, at contemporary conferences that radicalized academia to join forces with communities, in fiction and essays by writers and intellectuals, in calypso and reggae music, and in the first films produced in the Caribbean. Produced at the 50th anniversary of the 1970 Black Power Revolution in Port of Spain, Trinidad, this timely book will be of interest to students and academics focusing on Black Power, Caribbean literary and cultural studies, African diaspora, and Global South radical political and cultural theory.

## **Rock it Come Over**

Passionate allegiances to competing theoretical camps have stifled dialogue among today's literary critics, asserts Françoise Lionnet. Discussing a number of postcolonial narratives by women from a variety of ethnic and cultural backgrounds, she offers a comparative feminist approach that can provide common ground for debates on such issues as multiculturalism, universalism, and relativism. Lionnet uses the concept of *métissage*, or cultural mixing, in her readings of a rich array of Francophone and Anglophone texts—by Michelle Cliff from Jamaica, Suzanne Dracius-Pinalie from Martinique, Ananda Devi from Mauritius, Maryse Conde and Myriam Warner-Vieyra from Guadeloupe, Gayl Jones from the United States, Bessie Head from Botswana, Nawal El Saadawi from Egypt, and Leila Sebbar from Algeria and France. Focusing on themes of exile and displacement and on narrative treatments of culturally sanctioned excision, polygamy, and murder, Lionnet examines the psychological and social mechanisms that allow individuals to negotiate conflicting cultural influences. In her view, these writers reject the opposition between self and other and base their self-portrayals on a *métissage* of forms and influences. Lionnet's perspective has much to offer critics and theorists, whether they are interested in First or Third World contexts, American or French critical perspectives, essentialist or poststructuralist epistemologies.

## **Literary Black Power in the Caribbean**

A brilliant Jamaican-American writer takes on the themes of colonialism, race, myth, and political awakening. Originally published in 1987, this critically acclaimed novel is the continuation of the story that began in *Abeng* following Clare Savage, a mixed-race woman who returns to her Jamaican homeland after years away. In this deeply poetic novel, Clare must make sense of her middle-class childhood memories in contrast with another side of Jamaica which she is only now beginning to see: one of extreme poverty. And Jamaica—almost a character in the book—comes to life with its extraordinary beauty, coexisting with deep human tragedy. Through the course of the book, Clare sees the violence that rises out of extreme oppression, the split loyalties of a colonized person, and what it means to be neither white nor Black in that environment. The result is a deeply moving, canonical work.

## **Postcolonial Representations**

For the first time the Dutch-speaking regions of the Caribbean and Suriname are brought into fruitful

dialogue with another major American literature, that of the anglophone Caribbean. The results are as stimulating as they are unexpected. The editors have coordinated the work of a distinguished international team of specialists. Read separately or as a set of three volumes, the *History of Literature in the Caribbean* is designed to serve as the primary reference book in this area. The reader can follow the comparative evolution of a literary genre or plot the development of a set of historical problems under the appropriate heading for the English- or Dutch-speaking region. An extensive index to names and dates of authors and significant historical figures completes the volume. The subeditors bring to their respective specialty areas a wealth of Caribbeanist experience. Vera M. Kutzinski is Professor of English, American, and Afro-American Literature at Yale University. Her book *Sugar's Secrets: Race and The Erotics of Cuban Nationalism*, 1993, treated a crucial subject in the romance of the Caribbean nation. Ineke Phaf-Rheinberger has been very active in Latin American and Caribbean literary criticism for two decades, first at the Free University in Berlin and later at the University of Maryland. The editor of *A History of Literature in the Caribbean*, A. James Arnold, is Professor of French at the University of Virginia, where he founded the New World Studies graduate program. Over the past twenty years he has been a pioneer in the historical study of the Négritude movement and its successors in the francophone Caribbean.

## **No Telephone to Heaven**

Collected for the first time, the foundational contributions of a scholar and activist who shaped the study of Garveyism and pan-Africanism. This volume brings together Robert A. Hill's most important writings for the first time, highlighting his intellectual contributions to the history of pan-Africanism. A pioneering scholar and activist, a groundbreaking builder of pan-African archives, and the editor of the multivolume *Marcus Garvey and Universal Negro Improvement Association Papers*, Hill remains underacknowledged for his influence on the field. This collection is a long-overdue testament to his legacy. Adam Ewing showcases Hill's groundbreaking writings on Garveyism, the pan-African, anticolonial movement that spread across the globe following World War I. Hill's essays trace Marcus Garvey's evolving thought and illuminate the resonance of the movement in the Caribbean and its diaspora, in the United States, and across sub-Saharan Africa. The volume also includes Hill's writings on diverse aspects of pan-Africanism, including the impostor figure in diaspora history, Cyril Briggs's African Blood Brotherhood, the Rastafarian movement, the fiction of George Schuyler, George Beckford and the Abeng collective in Jamaica, the theories of Walter Rodney, the life and thought of C.L.R. James, and the music of Bob Marley. This volume not only demonstrates Hill's intellectual praxis and its roots in his academic influences and personal experiences but also reveals the breadth, diversity, complexity, and centrality of the pan-African tradition in African diasporic politics and thought. Publication of this work made possible by a Sustaining the Humanities through the American Rescue Plan grant from the National Endowment for the Humanities.

## **A History of Literature in the Caribbean: English- and Dutch-speaking countries**

Essays in this special focus constellate around the diverse symbolic forms in which Caribbean consciousness has manifested itself transhistorically, shaping identities within and without structures of colonialism and postcolonialism. Offering interdisciplinary critical, analytical and theoretical approaches to the objects of study, the book explores textual, visual, material and ritual meanings encoded in Caribbean lived and aesthetic practices.

## **The Essential Writings of Robert A. Hill**

Black Power studies have been dominated by the North American story, but after decades of scholarly neglect, the growth of "New Black Power Studies" has revitalized the field. Central to the current agenda are a critique of the narrow domestic lens through which U.S. Black Power has been viewed and a call for greater attention to international and transnational dimensions of the movement. Black Power in the Caribbean masterfully answers this call. This volume brings together a host of renowned scholars who offer new analyses of the Black Power demonstrations in Jamaica and Trinidad and Tobago, as well as of the little-

studied cases of Guyana, Barbados, Antigua, Bermuda, the Dutch Caribbean, and the U.S. Virgin Islands. The essays in this collection highlight the unique origins and causes of Black Power mobilization in the Caribbean, its relationship to Black Power in the United States, and the local and global aspects of the movement, ultimately situating the historical roots and modern legacies of Caribbean Black Power in a wider, international context.

## **Symbolism 16**

This book explores Jamaican-American author Michelle Cliff's (1946–2016) literary rebellion against the colonial, gendered and racist norms of Western Modernity. It studies the sexualized circuits of the Atlantic world, drawing on the fields of literary criticism, feminist theories, queer studies and Caribbean studies. In order to do this, the book develops the theoretical paradigm of intersectionality. It also addresses the disturbing questions concerning the sexual politics of transatlantic modernity as represented in Cliff's novels. Cliff's rebellious poetics envisions the colonial Caribbean past in new ways. Her novels tell stories about Caribbean queer characters setting the queer as a site of postcolonial agency and as a perspective out of which colonial history can be re-written. This book considers myths, rites, and cultural memory as sites of healing in the midst of colonial bodily politics. Transnational histories, identity and ethics emerge as intertwined in Cliff's feminist novels.

## **Black Power in the Caribbean**

Blackening Britain explores the key moments, figures, and patterns of radical black political development among Caribbean and African migrants in Britain after World War II. Ultimately, the move away from British identity and a radical, revolutionary consciousness rooted in the West Indian background was forged in the contentious space of Britain.

## **Queer Rebellion in the Novels of Michelle Cliff**

On the Very Edge: Bidentities in Michelle Cliff's Fiction uses the life and work of bisexual, biracial, and bicultural author Michelle Cliff (1946–2016) to develop an entirely new approach to intersectional cultural, race, and gender/sexuality studies that prioritizes "bi-ness" as a methodological tool. The book focuses not "simply" on bisexuality, biracialism, or biculturalism as isolated identity concepts; rather, it explores the very nature of these intersectional identity categories as configured by Cliff. The text, therefore, represents a reclamation of bi identity in Cliff's work as a much broader cultural, and not just sexual or racial, category, arguing that Cliff's spaces and/or stages of "bi-ness" are in themselves significant in understanding contemporary global identity politics, as well as in navigating complex and often damaging identity constructs. Michelle Cliff, partnered with poet Adrienne Rich and "passing" as white, had an often-invisible sexuality and cultural identity. Yet her acclaimed work—*Abeng*, *No Telephone to Heaven*, *Bodies of Water*, *If I Could Write This in Fire*, *Free Enterprise*, and others—demonstrates the intersections between bisexuality, biracialism, and biculturalism in often profound ways. Drawing on original research, interviews, diaries, editorials, and other correspondences, *On the Very Edge* will have far-reaching implications in the understanding of complex Caribbean identity politics and intersectional race, gender, and sexuality studies at large.

## **Blackening Britain**

*Violence in Caribbean Literature: Stories of Stones and Blood*, this book looks at the scene of the throwing of a stone found in five novels, and uses it as a starting point to an examination of the turmoil of history in the Caribbean, the colonial education imposed on Caribbean populations, the gendered relations that exist today in the Caribbean region, the political status and aspirations of Caribbean nations, and the psychological impact of colonization on Caribbean minds. The trope of the stone and the analysis of the violence it delivers provide the thread that conducts the linked readings of these novels, written by Dominican Jean Rhys,

Trinidadian Merle Hodge, Guadeloupean Gisèle Pineau, Martinican Patrick Chamoiseau, and Jamaican-American Michelle Cliff. The analytical and critical readings of these writers' novels complement each other, and draw out their commonalities, echoes, and differences, while the juxtaposition of Anglophone and Francophone novels from different Caribbean nations contributes to a polyphonic understanding of the region. While the book offers diversity in the range of countries and languages represented, and in the interdisciplinarity of the scholarly fields that intersect in its cultural discussions, it maintains its coherence by the unifying theme of violence and its representations in Caribbean literature.

## **On the Very Edge**

Abeng est envoûtée mystiquement par des esprits malveillants. Dès cet instant, de sérieuses inquiétudes s'installent dans sa famille. De ces inquiétudes, un ensemble d'événements surviennent avec un seul objectif : comprendre l'origine de cette pathologie extraordinaire. Ainsi, de l'automédication, ou autosoins, aux multiples voyages vers les contrées lointaines en passant par les plus grands voyants, tradi et devins-praticiens de toute la région du Sud-Cameroun, Abeng et sa famille chercheront un remède efficace dans la lutte contre cette pathologie... en vain. Déçus et désespérés, ses parents prennent alors la décision de remettre le cas de leur fille entre les mains des pouvoirs célestes. À PROPOS DE L'AUTEUR Auteur camerounais, Louis Stéphane Nlate Nten est diplômé des universités de Yaoundé I, de Bordeaux et de Bordeaux Montaigne. Chercheur associé à la consultation de médecine transculturelle, association Ethnotopies, CHU de Bordeaux, il prépare actuellement une thèse de doctorat en anthropologie médicale et de la petite enfance africaine.

## **Violence in Caribbean Literature**

This is a literary and anthropological analysis of historical narratives that illuminate regional notions of cosmological kingship, cosmopolitan notions of Islamic law and mysticism, and global notions of the modern bureaucratic state. These notions have coexisted in Southeast Asia since the Sixteenth century and influence politics to this day.

## **Abeng ou le symbole des guérisons miraculeuses en Afrique**

An investigation into the category of tribes in South Asia. It focuses on one so-called tribal community, the Garos of Bangladesh. It deals with the evolution of Garo identity/ethnicity and with the progressive making of cultural characteristics that support a sense of Garo-ness, in the context of the complex historical developments.

## **Islamic Narrative and Authority in Southeast Asia**

The Daughter's Return offers a close analysis of an emerging genre in African-American and Caribbean fiction produced by women writers who make imaginative returns to their ancestral pasts. Considering some of the defining texts of contemporary fiction--Toni Morrison's *Beloved*, Jean Rhys's *Wide Sargasso Sea*, and Michelle Cliff's *No Telephone to Heaven*--Rody discusses their common inclusion of a daughter who returns to the site of her people's founding trauma of slavery through memory or magic. Rody treats these texts as allegorical expressions of the desire of writers newly emerging into cultural authority to reclaim their difficult inheritance, and finds a counter plot of heroines' encounters with women of other racial and ethnic groups running through these works.

## **They Ask If We Eat Frogs**

This book explores portrayals of Anne Frank in American literature, where she is often invoked, if problematically, as a means of encouraging readers to think widely about persecution, genocide, and

victimisation; often in relation to gender, ethnicity, and race. It shows how literary representations of Anne Frank in America over the past 50 years reflect the continued dominance of the American dramatic adaptations of Frank's Diary in the 1950s, and argues that authors feel compelled to engage with the problematic elements of these adaptations and their iconic power. At the same time, though, literary representations of Frank are associated with the adaptations; critics often assume that these texts unquestioningly perpetuate the problems with the adaptations. This is not true. This book examines how American authors represent Frank in order to negotiate difficult questions relating to representation of the Holocaust in America, and in order to consider gender, coming of age, and forms of inequality in American culture in various historical moments; and of course, to consider the ways Frank herself is represented in America. This book argues that the most compelling representations of Frank in American literature are alert to their own limitations, and may caution against making Frank a universal symbol of goodness or setting up too easy identifications with her. It will be of great interest to researchers and students of Frank, the Holocaust in American fiction and culture, gender studies, life writing, young adult fiction, and ethics.

## **The Daughter's Return**

Choice Outstanding Academic Title Finalist, Association for the Study of African American Life and History Book Prize Honorable Mention, Organization of American Historians Liberty Legacy Foundation Award A Black Perspectives Best Black History Book of 2020 Winner of the African American Intellectual History Society Pauli Murray Book Prize Bermuda Literary Awards Dr. Eva Hodgson Prize for Non-Fiction Pauulu's Diaspora is a sweeping story of black internationalism across the Atlantic, Indian, and Pacific Ocean worlds, told through the life and work of twentieth-century environmental activist Pauulu Kamarakafego.

Challenging U.S.-centered views of Black Power, Quito Swan offers a radically broader perspective, showing how Kamarakafego helped connect liberation efforts of the African diaspora throughout the Global South. Born in Bermuda and with formative experiences in Cuba, Kamarakafego was aware at an early age of the effects of colonialism and the international scope of racism and segregation. After pursuing graduate studies in ecological engineering, he traveled to Africa, where he was inspired by the continent's independence struggles and contributed to various sustainable development movements. Swan explores Kamarakafego's remarkable fusion of political agitation and scientific expertise and traces his emergence as a central coordinator of major black internationalist conferences. Despite government surveillance, Kamarakafego built a network of black organizers that reached from Kenya to the islands of Oceania and included such figures as C. L. R. James, Queen Mother Audley Moore, Kwame Nkrumah, Sonia Sanchez, Sylvia Hill, Malcolm X, Vanessa Griffen, and Stokely Carmichael. In a riveting narrative that runs through Caribbean sugarcane fields, Liberian rubber plantations, and Papua New Guinean rainforests, Pauulu's Diaspora recognizes a global leader who has largely been absent from scholarship. In doing so, it brings to light little-known relationships among Black Power, pan-Africanism, and environmental justice.

## **Representations of Anne Frank in American Literature**

The Asante World provides fresh perspectives on the Asante, the largest Akan group in Southern Ghana, and what new scholars are thinking and writing about the "world the Asante made." By employing a thematic approach, the volume interrogates several dimensions of Asante history including state formation, Asante-Ahafo and Bassari-Dagomba relations in the context of Asante northward expansion, and the expansion to the south. It examines the role of Islam which, although extremely intense for just a short time, had important ramifications. Together the essays excavate key aspects of Asante political economy and culture, exemplified in kola nut production, the kente/adinkra cloth types and their associated symbols, proverbs, and drum language. The Asante World explores the Asante origins of Jamaican maroons, Asante secular government, contemporary politics of progress, governance through the institution of Ahemaa or Queenmothers, epidemiology and disease, and education in the twentieth and twenty-first centuries. Featuring innovative and insightful contributions from leading historians of the Asante world, this volume is essential reading for advanced undergraduates, postgraduates, and scholars concerned with African Studies, African diaspora history, the history of Ghana and the Gold Coast, the history of Islam in Africa, and Asante history.

## **Pauulu's Diaspora**

Engaging the past, the present, and the future, *The Workings of Diaspora: Jamaican Maroons and the Claims to Sovereignty* shows how the lived experience of Jamaican Maroons is linked to the African Diaspora. In so doing, this interdisciplinary undertaking interrogates the definition of Diaspora but mainly emphasizes the term's use. Mario Nisbett demonstrates that an examination of Jamaican Maroon communities, particularly their socio-political development, can further highlight the significance of the African Diaspora as an analytical tool. He shows how Jamaican Maroons inform resistance to abjection, a denial of full humanity, through claiming their African origin and developing solidarity and consciousness in order to affirm black humanity. This book establishes that present-day Jamaican Maroons remain relevant and engage the African Diaspora to improve black standing and bolster assertions of sovereignty.

## **The Asante World**

Fifth Edition The true story of *Blood, Bullets and Bodies*: a critical multimedia exposé about the factors subverting the political will to act in the best interest of the poor, even when explicit just cause exists for such altruistic action to take place... *Blood, Bullets and Bodies* is a strange and paradoxical story that needs to be read as much as it needs to be told. It is a riveting story of sex, violence, political intrigue and survival by any means necessary. The book is a literary mirror that provides a revealing and frightening reflection for a self-destructing society to see itself profiled in the throes of its own possible demise. Sure to stir controversy, the new book contains a compelling rendition of the historical circumstances that have made crime and violence – bullets, blood and dead bodies – the number one problem in late 20th and early 21st century Jamaica. Despite the historic One Love Peace Concert and the Peace Truce in 1978, young gunmen seem to have gone wild ever since. Using a variety of sophisticated methodological tools including literary sources, oral interviews, ethnographic studies and the lyrics of popular Reggae songs, Imani Tafari-Ama details the influences and implications of this violent social discourse for everyday performances of femininity and masculinity in Kingston's inner-city environment as well as in the wider Jamaican society. Tafari-Ama's stated objective in publishing her thesis as a book is to separate fact from fiction in order to find real and enduring solutions that will reduce the distressing flood of blood, bullets and bodies that is overflowing the streets of Kingston. She hopes that by highlighting some of the facts and exposing much of the fiction about life below the poverty line, her provocative book will be a catalyst in motivating the political and community willpower necessary to find and implement the real-time solutions that she proposes in her suggested Options for Development.

## **The Workings of Diaspora**

Haunted by representations of black women that resist the reality of the body's vulnerability, Kimberly Juanita Brown traces slavery's afterlife in black women's literary and visual cultural productions. Brown draws on black feminist theory, visual culture studies, literary criticism, and critical race theory to explore contemporary visual and literary representations of black women's bodies that embrace and foreground the body's vulnerability and slavery's inherent violence. She shows how writers such as Gayl Jones, Toni Morrison, Audre Lorde, and Jamaica Kincaid, along with visual artists Carrie Mae Weems and María Magdalena Campos-Pons, highlight the scarred and broken bodies of black women by repeating, passing down, and making visible the residues of slavery's existence and cruelty. Their work not only provides a corrective to those who refuse to acknowledge that vulnerability, but empowers black women to create their own subjectivities. In *The Repeating Body*, Brown returns black women to the center of discourses of slavery, thereby providing the means with which to more fully understand slavery's history and its penetrating reach into modern American life.

## **Blood, Bullets And Bodies**

Shakespeare's *The Tempest* has long been claimed by colonials and postcolonial thinkers alike as the dramatic work that most enables them to confront their entangled history, recognized as early modernity's most extensive engagement with the vexing issues of colonialism--race, dispossession, language, European displacement and occupation, disregard for native culture. *Tempest in the Caribbean* reads some of the "classic" anticolonial texts--by Aime Cesaire, Roberto Fernandez Retamar, George Lamming, and Frantz Fanon, for instance--through the lens of feminist and queer analysis exemplified by the theoretical essays of Sylvia Wynter and the work of Michelle Cliff. Extending the *Tempest* plot, Goldberg considers recent works by Caribbean authors and social theorists, among them Patricia Powell, Jamaica Kincaid, and Hilton Als. These rewritings, he suggests, and the lived conditions to which they testify, present alternatives to the masculinist and heterosexual bias of the legacy that has been derived from *The Tempest*. By placing gender and sexuality at the center of the debate about the uses of Shakespeare for anticolonial purposes, Goldberg's work points to new possibilities that might be articulated through the nexus of race and sexuality. Place sexuality at the center of Caribbean responses to Shakespeare's play.

## **The Repeating Body**

Looks can be deceiving, and in a society where one's status and access to opportunity are largely attendant on physical appearance, the issue of how difference is constructed and interpreted, embraced or effaced, is of tremendous import. Lisa Walker examines this issue with a focus on the questions of what it means to look like a lesbian, and what it means to be a lesbian but not to look like one. She analyzes the historical production of the lesbian body as marked, and studies how lesbians have used the frequent analogy between racial difference and sexual orientation to craft, emphasize, or deny physical difference. In particular, she explores the implications of a predominantly visible model of sexual identity for the feminine lesbian, who is both marked and unmarked, desired and disavowed. Walker's textual analysis cuts across a variety of genres, including modernist fiction such as *The Well of Loneliness* and *Wide Sargasso Sea*, pulp fiction of the Harlem Renaissance, the 1950s and the 1960s, post-modern literature as Michelle Cliff's *Abeng*, and queer theory. In the book's final chapter, "How to Recognize a Lesbian," Walker argues that strategies of visibility are at times deconstructed, at times reinscribed within contemporary lesbian-feminist theory.

## **Tempest in the Caribbean**

Looks can be deceiving, and in a society where one's status and access to opportunity are largely attendant on physical appearance, the issue of how difference is constructed and interpreted, embraced or effaced, is of tremendous import. Lisa Walker examines this issue with a focus on the questions of what it means to look like a lesbian, and what it means to be a lesbian but not to look like one. She analyzes the historical production of the lesbian body as marked, and studies how lesbians have used the frequent analogy between racial difference and sexual orientation to craft, emphasize, or deny physical difference. In particular, she explores the implications of a predominantly visible model of sexual identity for the feminine lesbian, who is both marked and unmarked, desired and disavowed. Walker's textual analysis cuts across a variety of genres, including modernist fiction such as *The Well of Loneliness* and *Wide Sargasso Sea*, pulp fiction of the Harlem Renaissance, the 1950s and the 1960s, post-modern literature as Michelle Cliff's *Abeng*, and queer theory. In the book's final chapter, "How to Recognize a Lesbian," Walker argues that strategies of visibility are at times deconstructed, at times reinscribed within contemporary lesbian-feminist theory.

## **Looking Like what You are**

Tenth in a series of annual reports comparing business regulations in 185 economies, *Doing Business 2013* measures regulations affecting 11 areas of everyday business activity around the world.

## **Looking Like What You Are**

From the author of the National Book Award finalist *Black Leopard, Red Wolf* and the WINNER of the 2015



Man Booker Prize for *A Brief History of Seven Killings* \ "An undeniable success." — The New York Times Book Review A true triumph of voice and storytelling, *The Book of Night Women* rings with both profound authenticity and a distinctly contemporary energy. It is the story of Lilith, born into slavery on a Jamaican sugar plantation at the end of the eighteenth century. Even at her birth, the slave women around her recognize a dark power that they- and she-will come to both revere and fear. The *Night Women*, as they call themselves, have long been plotting a slave revolt, and as Lilith comes of age they see her as the key to their plans. But when she begins to understand her own feelings, desires, and identity, Lilith starts to push at the edges of what is imaginable for the life of a slave woman, and risks becoming the conspiracy's weak link. But the real revelation of the book-the secret to the stirring imagery and insistent prose-is Marlon James himself, a young writer at once breath\u00adtakingly daring and wholly in command of his craft.

## **Doing Business 2013**

Jamaican-born Michelle Cliff is the author of several notable works of fiction. Two of her novels, *Abeng* (1984) and *No Telephone to Heaven* (1987), feature Clare Savage, a character who continuously struggles with the conflicting values of her European father and African-Jamaican mother. *Narrative and the Nature of Worldview in the Clare Savage Novels of Michelle Cliff* explores how the worldviews of Cliff's characters and narrators provide the key to understanding that struggle. William Tell Gifford explains how worldview-building is a literary technique Cliff implements to make her art accessible to cultural insiders and outsiders. By tracing Cliff's individual narrative strategies, Gifford shows that the worldviews of her characters are philosophically sound.

## **The Sarawak Museum Journal**

To correct this gap, oral histories, including myths, legends, songs, ceremonies and local language are analyzed, as well as written texts including legal documents, journals of the era, historical land grants and peace treaties, poems, novels, critical texts, historical texts and children's books.\"--BOOK JACKET.

## **The Book of Night Women**

Raja Rao's *Kanthapura* is one of the finest novels to come out of mid-twentieth century India.

## **Narrative and the Nature of Worldview in the Clare Savage Novels of Michelle Cliff**

Vols. 227-230, no. 2 include: Stuff and nonsense, v. 5-6, no. 8, Jan. 1929-Aug. 1930.

## **Maroon Identity**

This book contains alternative versions of the Caribbean past.

## **The Mother of Us All**

Kanthapura

<https://johnsonba.cs.grinnell.edu/@53947375/hcatrvur/elyukod/nquistionp/free+iq+test+with+answers.pdf>

[https://johnsonba.cs.grinnell.edu/\\$24540020/gsarckm/projoicoi/lparlishd/jeep+wrangler+jk+repair+guide.pdf](https://johnsonba.cs.grinnell.edu/$24540020/gsarckm/projoicoi/lparlishd/jeep+wrangler+jk+repair+guide.pdf)

[https://johnsonba.cs.grinnell.edu/\\_40657300/msparkluf/aroturnn/hinfluincir/bmw+e87+manual+120i.pdf](https://johnsonba.cs.grinnell.edu/_40657300/msparkluf/aroturnn/hinfluincir/bmw+e87+manual+120i.pdf)

[https://johnsonba.cs.grinnell.edu/\\_62727828/mcatrvuv/dproparoo/tpuykih/managerial+economics+mcq+with+answe](https://johnsonba.cs.grinnell.edu/_62727828/mcatrvuv/dproparoo/tpuykih/managerial+economics+mcq+with+answe)

<https://johnsonba.cs.grinnell.edu/@40452261/zcavnsisto/mchokoc/ddercayy/nissan+outboard+shop+manual.pdf>

[https://johnsonba.cs.grinnell.edu/\\_96616615/dlercki/bproparos/vtrernsportl/a+must+for+owners+restorers+1958+do](https://johnsonba.cs.grinnell.edu/_96616615/dlercki/bproparos/vtrernsportl/a+must+for+owners+restorers+1958+do)

<https://johnsonba.cs.grinnell.edu/-97211819/dherndlul/flyukoo/aquistione/ford+555+d+repair+manual.pdf>

[https://johnsonba.cs.grinnell.edu/\\_78789427/csparkluq/gshropgn/jpuykix/digging+deeper+answers.pdf](https://johnsonba.cs.grinnell.edu/_78789427/csparkluq/gshropgn/jpuykix/digging+deeper+answers.pdf)

<https://johnsonba.cs.grinnell.edu/^62915376/urushtn/broturnm/vquistonj/canon+k10355+manual.pdf>

<https://johnsonba.cs.grinnell.edu/@44499066/wsarckn/aproparop/mspetrio/mechanics+of+materials+9th+edition+by>